# PRELIMINARY SUMMARY OF INFORMATION

SUBMITTED TO THE COMMISSION ON CHICAGO LANDMARKS IN APRIL 2011

# KENWOOD UNITED CHURCH OF CHRIST

## (ORIGINALLY KENWOOD EVANGELICAL CHURCH)

**4600-08 S. GREENWOOD AVE.**

**BUILT:** **1887-88** (CHURCH BUILDING)
**1924** (GYMNASIUM WING)

**ARCHITECTS:** **WILLIAM W. BOYINGTON AND HENRY B. WHEELOCK** (CHURCH BUILDING)
**CHATTEN AND HAMMOND** (GYMNASIUM WING)

Built in 1887-88 in the South-Side Kenwood neighborhood, the Kenwood United Church of Christ is an outstanding example of a Richardsonian Romanesque-style church building. The style grew from the work of nationally-renowned architect Henry Hobson Richardson and was very popular in the United States during the 1880s and 1890s. The building's rough-textured granite and sandstone walls, corner bell tower, round-arched entrances, windows and tower openings, and foliate-detailed columns and sculptural panels comprise a textbook example of this architectural style. A 1924 gymnasium wing by architects Chatten and Hammond is designed in a modest twentieth-century variation on the Romanesque Revival and complements the older church building.

The building was originally built for the Kenwood Evangelical Church, conceived as a nondenominational "community church" that drew congregants from a variety of evangelical Protestant denominations throughout the Kenwood community. The church was a prominent religious institution in this upper-income neighborhood for decades; members included John G. Shedd, president of Marshall Field & Co. and the benefactor of the Shedd Aquarium, and Edgar Lee Masters, noteworthy poet and author of *Spoon River Anthology*.

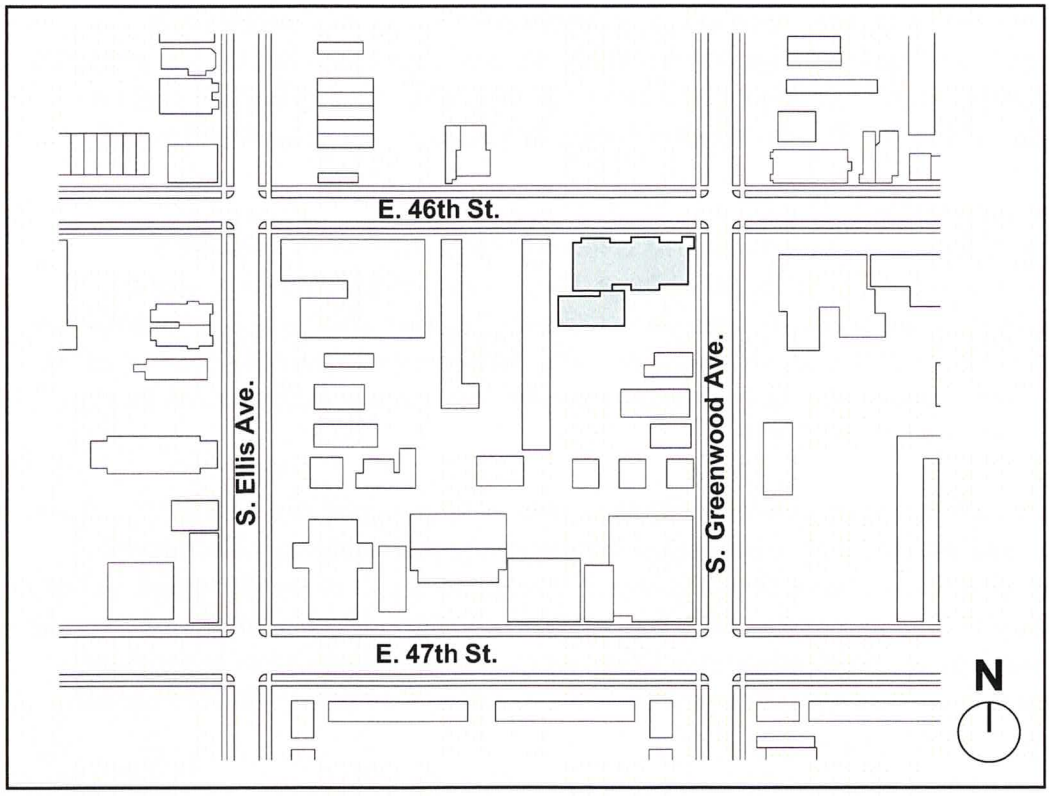
The Kenwood United Church of Christ is the work of architect William W. Boyington, working in association with Harry B. Wheelock. Boyington was one of the earliest architects working in Chicago, arriving in the city in 1853. During his more than forty-year practice, Boyington designed many of the burgeoning city's most prominent buildings, including many early churches, hotels, educational buildings, railroad stations, and commercial buildings. Almost all of Boyington's Chicago buildings were either destroyed in the Chicago Fire of 1871 or were subsequently lost to redevelopment. Four that remain are Chicago Landmarks: the iconic Old Chicago Water Tower and the Pumping Station on North Michigan Ave.; the Rosehill Cemetery Gatehouse on N. Ravenswood Ave. on Chicago's North Side; and the Soldier's Home on E. 35th St. on Chicago's South Side. The Kenwood United Church of Christ is a rare-surviving Chicago building from this important architect's career.

## Building Construction and Description

In June 1885, a group of Kenwood residents organized a Sunday school for themselves and their families. At the time, Kenwood was a relatively sparsely-settled suburban community in the Township of Hyde Park, connected to Chicago by the Illinois Central Railroad. The new Sunday school was conceived as a nondenominational institution that would serve the entire community regardless of the denominational affiliations of members.

The Sunday school was so successful that in November, later that same year, its founders organized a new church, the Kenwood Evangelical Church, which was the predecessor church of today's Kenwood United Church of Christ. The newly-established church was originally housed in a small wood-frame building at Woodlawn and Lake (now Lake Park), near E. 45th St.

At the time of the church's founding, the Kenwood community, bounded by Lake Michigan, 43rd St., Cottage Grove Ave., and 51st St. (now Hyde Park Blvd.), had developed an enviable reputation as a premier upper-income suburban enclave of large single-family houses set on generous, lushly-landscaped lots. In his 1874 book, *Chicago and Its Suburbs*, author Everett Chamberlin called Kenwood "the Lake Forest of the south," comparing it to the exclusive North Shore suburb. This early history as a well-to-do residential community began with an early resident, Dr. John Kennicott, who established a substantial country estate called "Kenwood" in the area in 1856 soon after the construction of the Illinois Central Railroad made this rural lakefront readily accessible to the city of Chicago to the north. The Illinois Central's 47th St. station, a short distance from Kennicott's house, was also named "Kenwood," and this soon became the name for the surrounding new community in general, and the new church in particular.




**The Kenwood United Church of Christ was built in 1887-88. It is located at 4600-08 S. Greenwood Avenue (highlighted on map) in the Kenwood community area.**

The new Kenwood Evangelical Church was conceived as a "community church"—a nondenominational church that was meant to serve the entire Kenwood community and draw members from a variety of denominations. In the case of Kenwood Evangelical, the founders explicitly focused their efforts on evangelical Protestant denominations. Historically, "community churches" had long been in existence in the United States, primarily in rural areas and towns too small to financially sustain individual denominations. By the late nineteenth century, however, such nondenominational churches were forming in major cities where there was a burgeoning interest in ecumenism and interfaith cooperation. By the 1920s, the establishment of community churches had become common enough throughout the country that historians consider them an important component of the twentieth-century ecumenical movement. In Chicago, other community churches that were formed in the late nineteenth or early twentieth centuries besides Kenwood Evangelical Church include Metropolitan Community Church (the predecessor to today's Metropolitan Apostolic Community Church) in the Bronzeville neighborhood and Bethany Union Church in the Beverly community.

The new Kenwood Evangelical Church grew quickly, drawing its membership from the community's many prosperous residents, and it soon outgrew its modest chapel. Within two years of its founding, the congregation decided to build a larger, more visually-impressive church building, and architects William W. Boyington and Henry B. Wheelock were hired to design it. The building's cornerstone was laid on November 26, 1887, and construction continued into late 1888, with a building dedication held on November 18, 1888. The building (including furnishings) cost more than $64,000.

*Building description*

The Kenwood United Church of Christ is located on the southwest corner of S. Greenwood Ave. and E. 46th St. It is a large, visually-picturesque building with an impression of great mass and scale due to walls built of rusticated gray Maryland granite and trimmed with buff Bedford sandstone. The front portion of the building houses the church sanctuary and has a large, broad front-gable roof. A rear Sunday school wing is sheltered under a cross-gable roof.

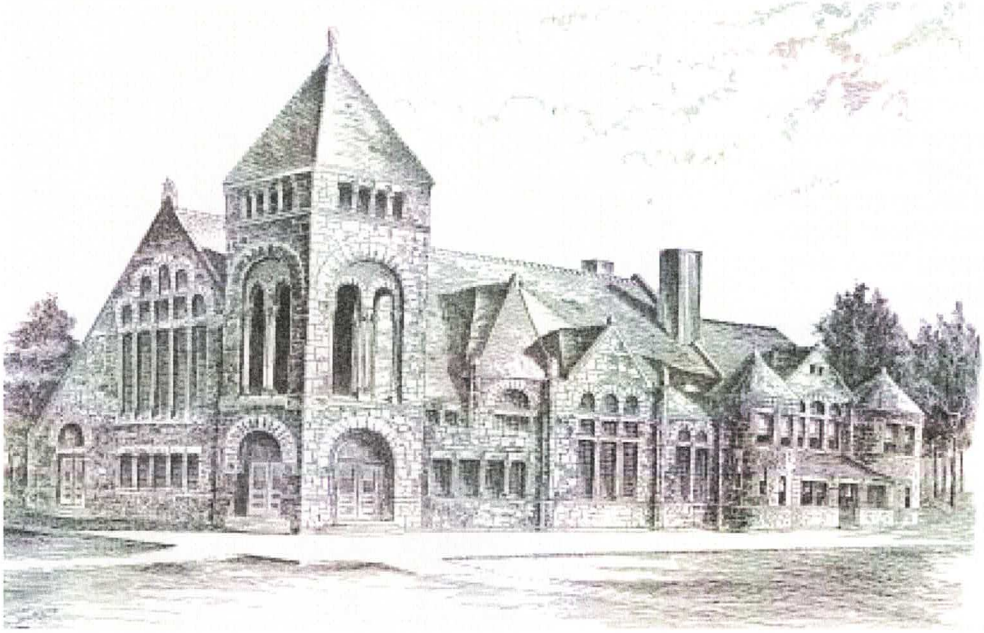
A 70-feet-high corner bell tower marks the corner of Greenwood Ave. and 46th St. It is also clad and detailed with rough-textured gray granite and sandstone. Each street elevation of the tower has a large round arch that frames a pair of smaller round-arched openings separated by a cluster of thin colonettes ornamented with a broad Romanesque-style foliate capital. Each elevation of the tower has a horizontal row of rectangular openings with pairs of squat Romanesque-style columns with foliate-detailed capitals. The tower is capped by a hip roof.

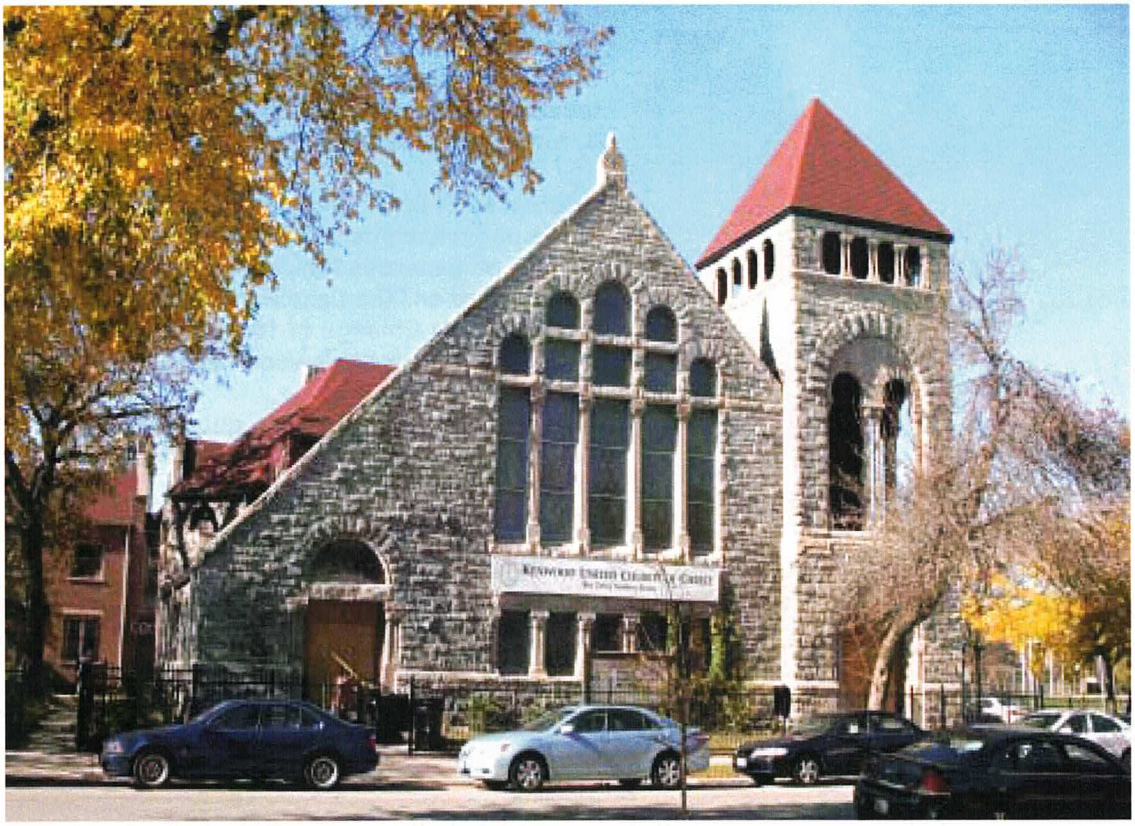
To the south of the bell tower, the Greenwood elevation of the church building is 75 feet wide and consists of a broad sweeping stone-clad gable pierced by a central cluster of round-arched windows, articulated by tall, smooth-finished, attached Romanesque-style columns and rusticated-stone transom bars. Below this cluster of windows is a smaller

**Left: The first home for the Kenwood Evangelical Church (as the Kenwood United Church of Christ was originally called) was a small wood-frame chapel located at S. Woodlawn Ave. and E. 44th St., south of S. Lake Park Ave.**

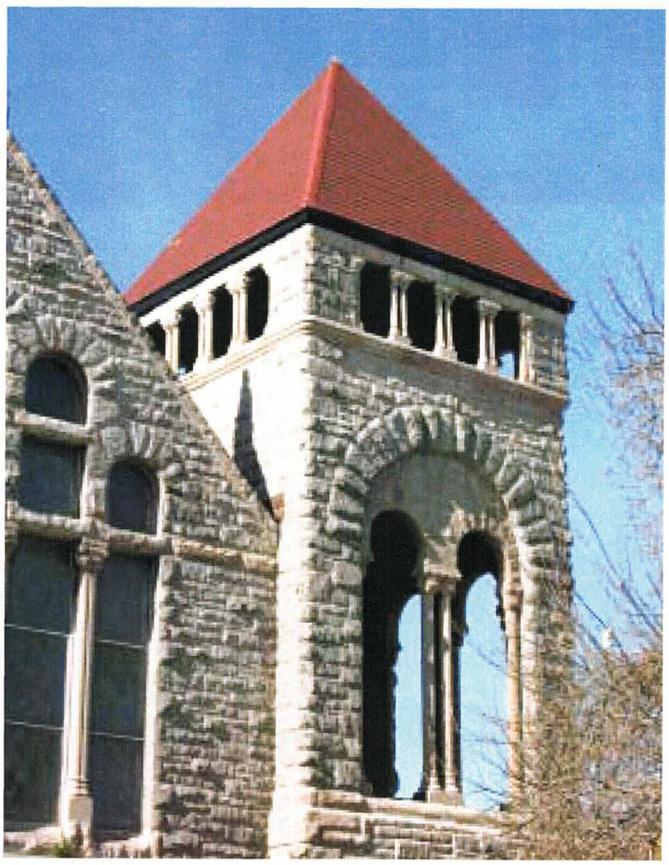
**At the time of the church's founding in 1885, Kenwood was a upper-income suburban community of large houses on generous lots, and it continued to retain its early cachet as "the Lake Forest of the South" after its annexation to Chicago in 1889. Middle left and right: Two representative Kenwood houses from the 1880s.**

**Bottom: The church grew so quickly that the congregation commissioned a handsome granite and sandstone building that was built in 1887-88 on the southwest corner of S. Greenwood Ave. and E. 46th St.**





The Kenwood United Church of Christ is a massively-scaled building constructed of gray Maryland granite and buff Bedford sandstone. It is an outstanding example of the Richardsonian Romanesque architectural style, which was very popular in the 1880s and 1890s. The building has the signature visual characteristics of the style, including heavy massing and bold architectural forms, with a broad front gable and corner bell tower; rough-textured masonry walls and trim; round-arched doors, windows, and bell-tower openings; squat stone columns; and medieval-inspired foliate detailing.



Top: The church building's Greenwood Ave. facade. Right: The corner bell tower.

**Left: The first home for the Kenwood Evangelical Church (as the Kenwood United Church of Christ was originally called) was a small wood-frame chapel located at S. Woodlawn Ave. and E. 44th St., south of S. Lake Park Ave.**

**At the time of the church's founding in 1885, Kenwood was a upper-income suburban community of large houses on generous lots, and it continued to retain its early cachet as "the Lake Forest of the South" after its annexation to Chicago in 1889. Middle left and right: Two representative Kenwood houses from the 1880s.**

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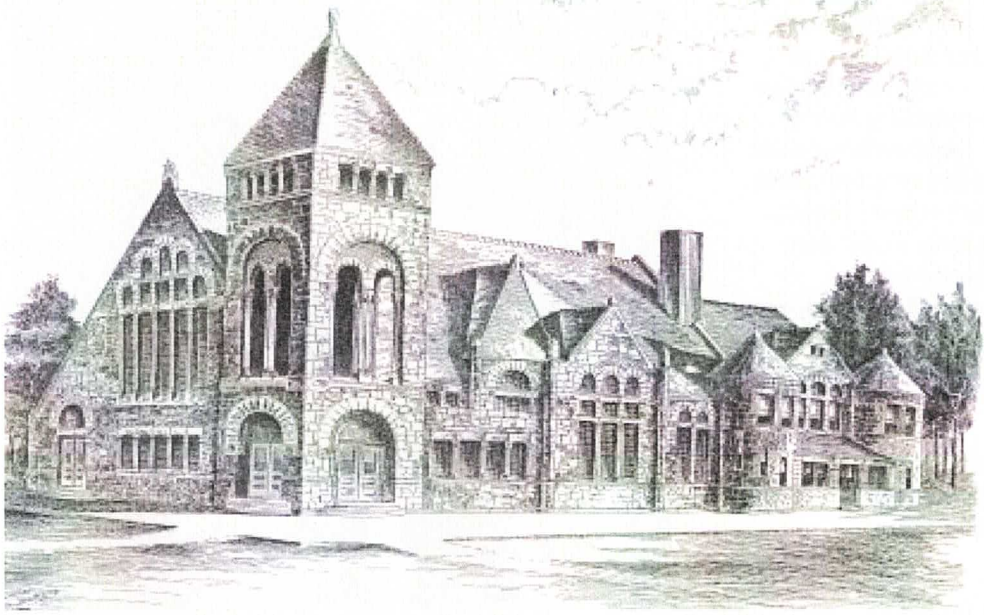

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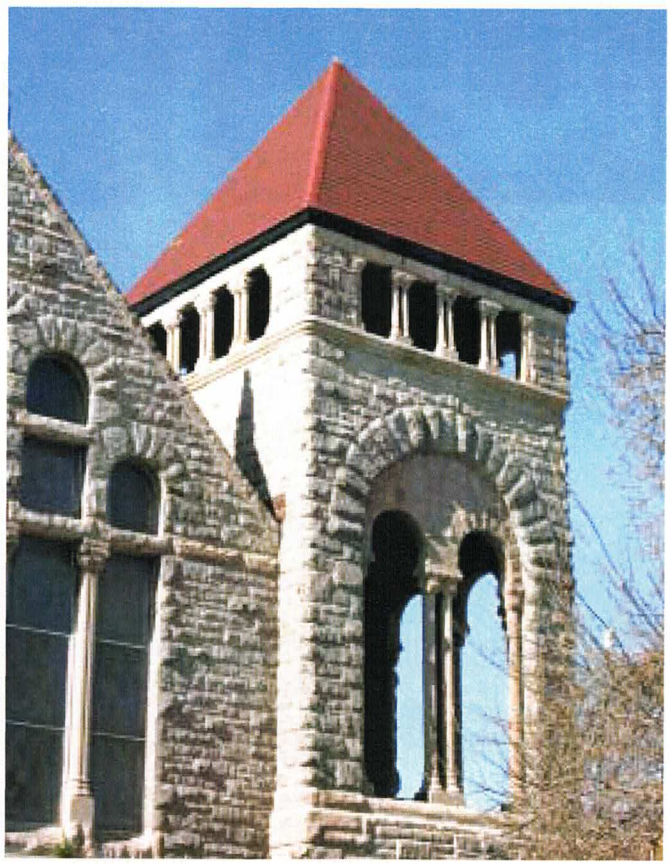


Top: The church building's Greenwood Ave. facade. Right: The corner bell tower.

**Top: The building's 46th Street elevation. Bottom: The rear attached Sunday school wing, with its round towers with conical "candlesnuffer" roofs.**

**The exterior of the Kenwood United Church of Christ is ornamented with finely-carved stone columns and lunettes, detailed with Richardsonian Romanesque-style foliate ornament based on medieval ornament in Western Europe and the Byzantine Empire.**

band of rectangular windows separated by pairs of short, engaged Romanesque-style columns. Entrances at the southern end of the Greenwood façade and the base of the bell tower are ornamented with Romanesque-style paired colonnettes that visually support recessed stone "lunettes"%round-arched stone panels%that are carved with Romanesque-style foliate ornament.

The church building's 46th Street elevation is 160 feet long and also clad with stone, but is lower in scale, with more of the roof visually dominating the composition. A projecting transept has a cluster of round-arched windows that is smaller, but similarly detailed to, that on the Greenwood façade. Between the transept and the corner bell tower is a horizontal row of windows separated by Romanesque-style engaged columns.

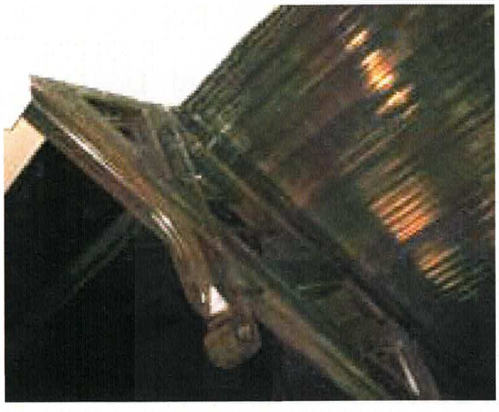
A rear wing of the church building, designed as an integral part of the church building, faces 46th Street and was built to house the church's Sunday school classrooms, social hall, and related spaces. Although two stories in height, the Sunday school wing is lower in scale and has a more domestic scale than the church proper. A projecting stone porch is centered between two projecting round towers topped with squat, conical "candlesnuffer" roofs. Above the porch, the rear wing's second floor is a squat stone gable that is pierced with three round-arched Romanesque-style windows with rusticated-stone transom bars.

The church building's rear (alley) elevation is common brick, with the exception of a 10-foot stone return. The south elevation faces a landscaped side yard and is clad in granite and sandstone back to a projecting transept, similar in form to the 46th Street transom but clad in common brick.

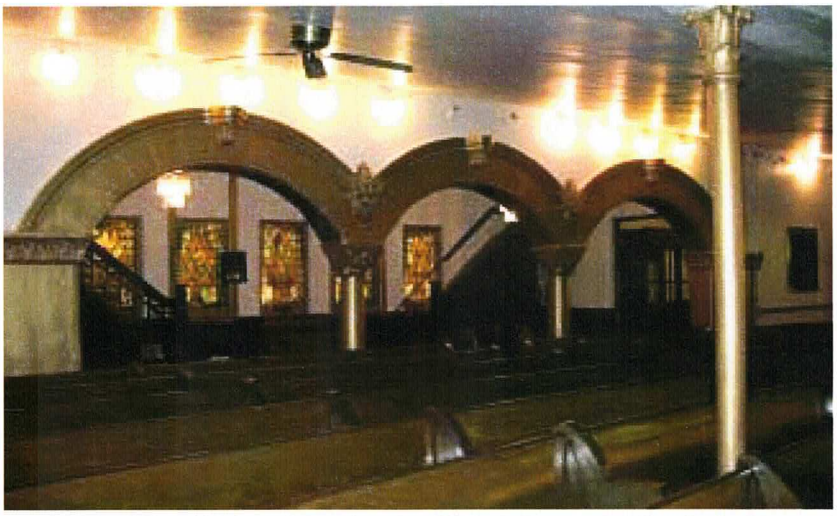
In 1924 a two-story gymnasium building was built at the rear of the side yard. Designed by Chatten and Hammond and built of red brick, the addition, with its trio of round-arched, limestone-detailed doors, is designed in a more visually-modest, twentieth-century variation on the Romanesque Revival style.

Inside the church building, the two primary entrances (at the base of the bell tower and at the south end of the Greenwood façade) lead to a pair of matching outer vestibules that open into a central inner vestibule. Stairs in the inner vestibule lead to a balcony that was planned as part of the original design, but not built until the early 1890s. Wood wainscoting and other wood trim ornament the vestibules, while similar wood paneling ornaments the front edge of the balcony. An expansive round-arched arcade ornamented with Romanesque-style foliate capitals and drip moldings provides access into the sanctuary.

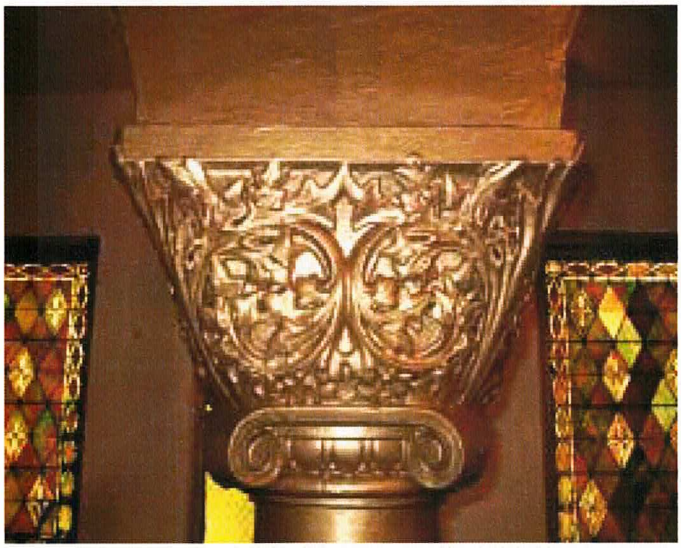
The sanctuary proper, roughly 70 feet wide by 100 feet long, is a grandly-scaled space with a medieval-influenced, wooden truss supporting a wood-clad ceiling, all constructed of Georgia pine. Walls are light-painted plaster with Georgia pine wood trim. With its balcony, the sanctuary seats approximately 1700. Seating consists of original pews with Romanesque-style detailing arranged in an auditorium seating arrangement, popular among Protestant

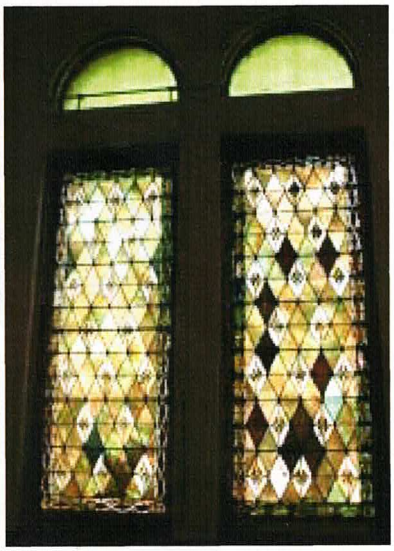


**Top: The sanctuary of the Kenwood United Church of Christ seats 1,700 worshipers and is a grandly-scaled space under a large gable supported by a medieval-inspired wood-truss roof. A balcony overlooks the main floor and is detailed with wood paneling. Stained glass fills many sanctuary windows. Bottom left: A detail of the ceiling truss. Bottom right:The front of the sanctuary is ornamented with a large round arch filled with pipes for the church's Skinner organ, wood paneling and other wood trim.**



Top: The sanctuary is connected to an inner vestibule by a trio of round arches ornamented with Richardsonian Romanesque-style columns and capitals.





Middle left: A detail of a column capital. Middle right: A detail of a pair of stained-glass windows in the sanctuary. Some stained-glass has been replaced with translucent glass. Bottom: The inner vestibule connects a pair of outer vestibules with the sanctuary and the balcony (accessed through a pair of staircases).

**In 1924, a 2-story gymnasium wing was added at the southwest corner of the church building. Designed by architects Chatten and Hammond, the building is designed in a modest, twentieth-century variation on the Romanesque Revival style with a trio of round-arched entrances.**

denominations in the late 19th and early 20th centuries. The front of the sanctuary is visually dominated by a large, wood-trimmed, round arch filled with pipes for the church's Skinner organ, installed in 1913. Additional wood paneling and trim ornament the front of the sanctuary. Stained glass remains in many of the sanctuary windows, while other windows have replacement sash with translucent glass.

## The Richardsonian Romanesque Architectural Style and Its Use in Chicago

The Richardsonian Romanesque architectural style, used for the Kenwood United Church of Christ, derives from the work of noteworthy American architect Henry Hobson Richardson (1838-1866), one of the country's finest nineteenth-century architects. A variation on the broader Romanesque Revival style, which was widely popular in the United States from the 1840s through the early twentieth century, Richardsonian Romanesque is based on the 11th- and 12th-century architecture of Western Europe, especially church buildings in southern France and northern Spain. These medieval buildings were in turn inspired by ancient Roman and Byzantine architectural forms and ornamentation. Richardsonian Romanesque buildings are characterized by their massive articulated wall structures built of stone or brick, round arches, rough-rusticated stone walls, squat columns, and medieval-influenced foliate ornament.

The revival of the Romanesque architectural style began in England and Germany in the 1830s and was roughly concurrent with the Gothic Revival style, and also based on medieval architectural precedents. Many Protestant denominations favored Romanesque Revival-style architecture because of the style's perceived links to the Early Christian, or "primitive," church, while Gothic Revival-style architecture was tied to Catholic and "High-Church" Anglican churches. One fine early European example of the Romanesque Revival architectural style is Karl Friedrich Schinkel's Church of the Nazarene in Berlin. Begun in 1831, its strong massing, round arches and simple ornament made it seem less visually ostentatious than Gothic Revival-style churches of the period.

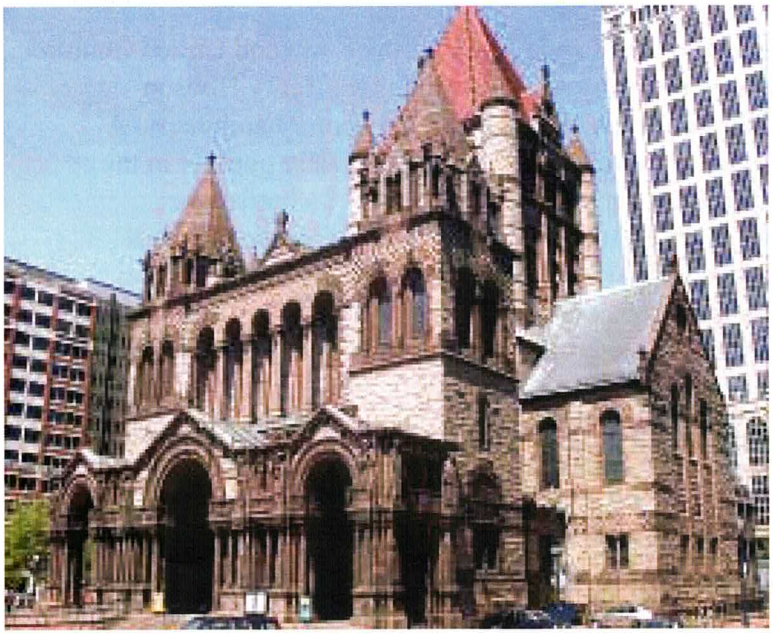
The earliest-known American religious structure in the Romanesque Revival style was the Church of the Pilgrims, a Congregational church in Brooklyn Heights, New York, completed in 1846 by English-born architect Richard Upjohn. Other architects that produced Romanesque Revival-style churches in the mid nineteenth century include John Notman and James Renwick. Renwick also used Romanesque Revival for the original Smithsonian Institution "castle," built from 1846 to 1855 and located on the Mall in Washington, D.C.

*The Richardsonian Romanesque style in Chicago*

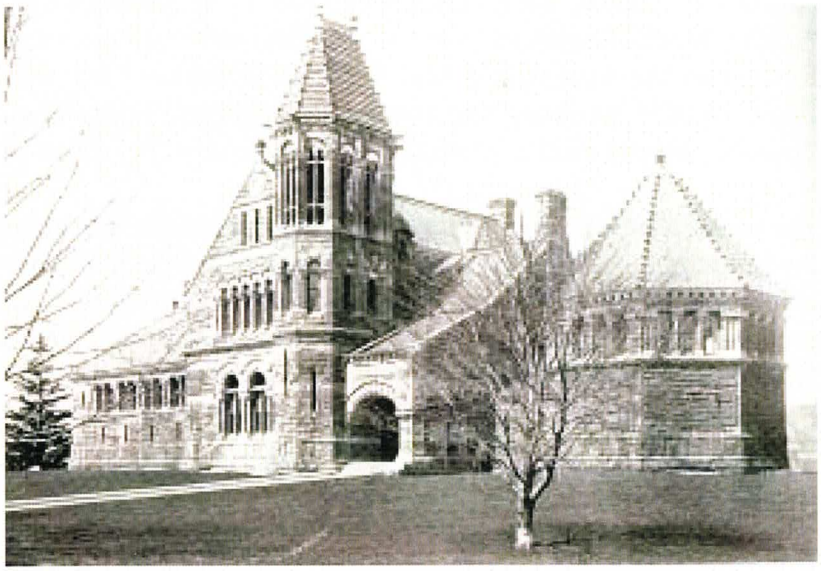
After falling somewhat out of favor during the 1860s and 1870s, a period when classically-based architectural styles such as the Italianate and Second Empire were fashionable, the Romanesque Revival style enjoyed a resurgence in the 1880s due to the work of architect

The Richardsonian Romanesque archtiectural style used for the Kenwood United Church of Christ emerged from the work of nationally-renowned architect Henry Hobson Richardson between the late 1860s and his death in 1886. Right: Richardson dressed in a medieval monk's robe for a costume party.

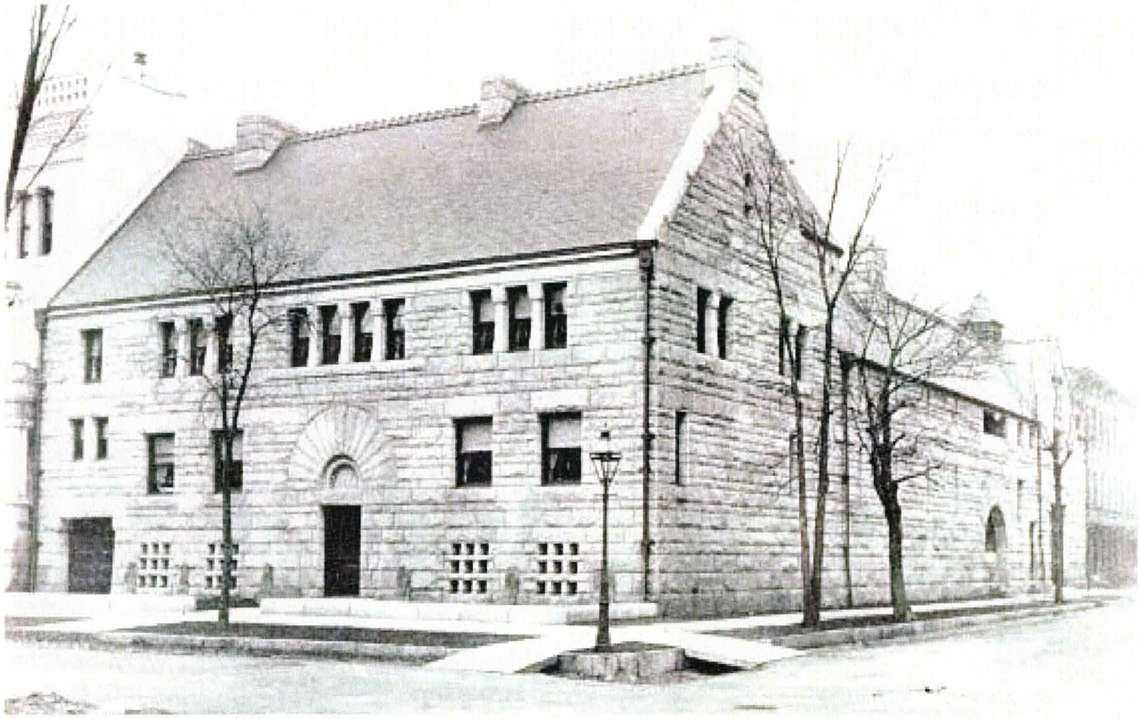
Richardson was inspired by 11th and 12th-century architecture, with its heavy massing, rough-textured stone walls, use of round arches, and finely-carved foliate ornament.



Richardson first achieved fame with (middle) Trinity Church, Boston (1872-1877), which displays key elements of Richardson's architectural style, including a rough-textured masonry exterior and round-arched entrances, windows and bell-tower openings.



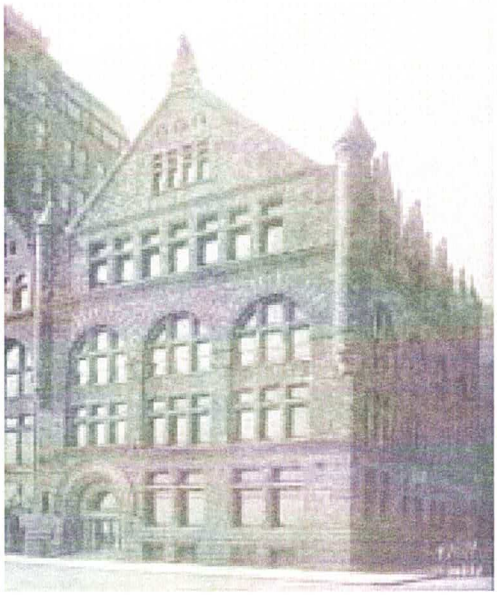
Right: Richardson's Winn Memorial Library, Woburn, Massachusetts (1877-78) shows the use of the Richardsonian Romanesque style for a small-town library.

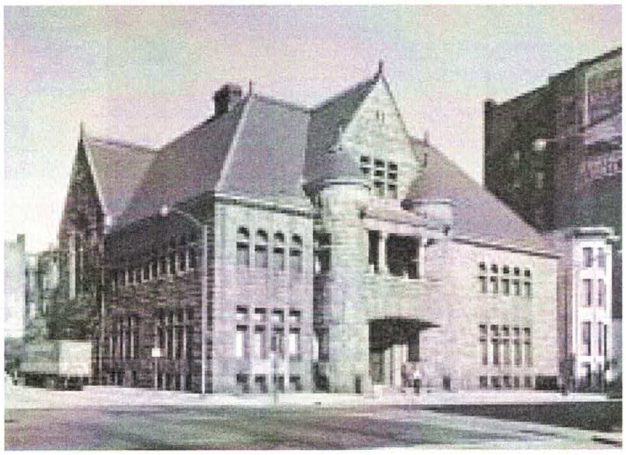


**Top: The Ames Estate Gatehouse, North Easton, Massachusetts (1880-81), was designed by Richardson with boldly-rusticated granite and sandstone.**

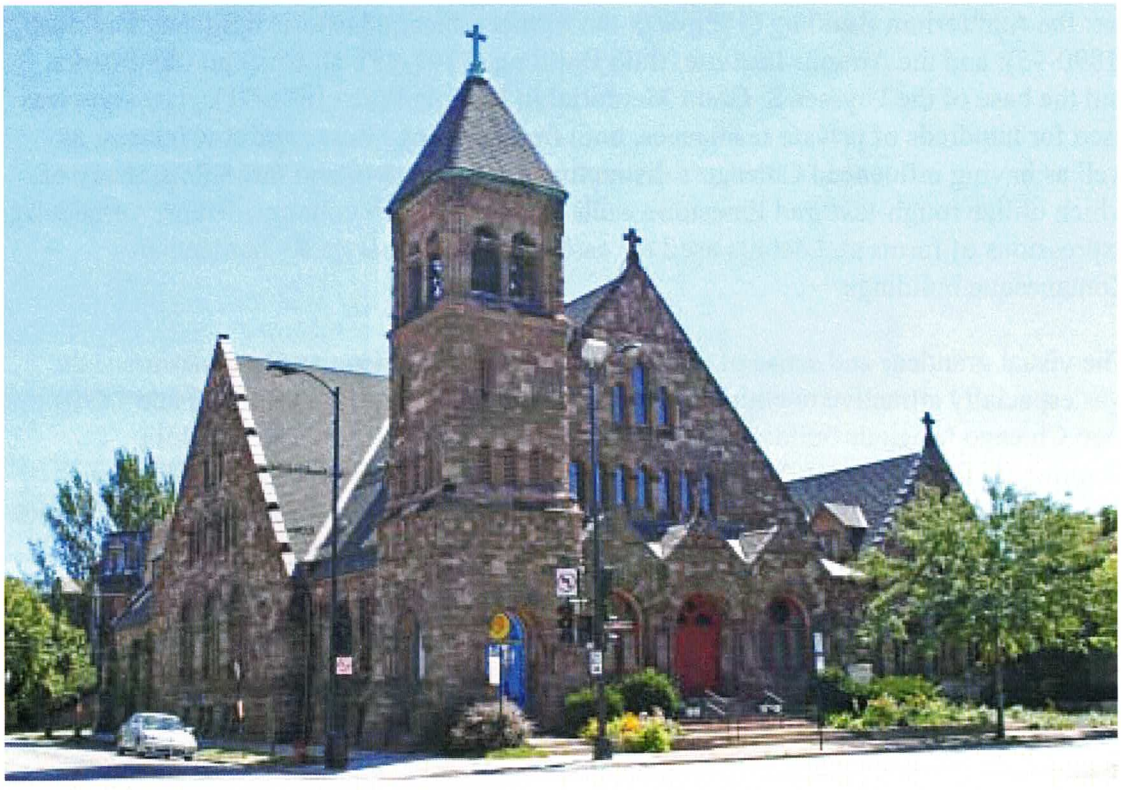
**Based in Brookline, Massachusetts, Richardson designed only three Chicago buildings in his signature style. Bottom: The John J. Glessner House, 1800 S. Prairie Ave. (1885-87) is the only surviving Chicago building by Richardson and is a designated Chicago Landmark.**

The Richardsonian Romanesque style was very popular in the United States during the 1880s and 1890s. In Chicago, a number of important institutional buildings were built in the style, including (right) the original Art Institute of Chicago at Michigan Ave. and Van Buren St. (demolished) and (below) the former Chicago Historical Society, 632 N. Dearborn St. (1892; Henry Ives Cobb; an individual Chicago Landmark).





Many residential buildings in Chicago were built in the style; two examples include (bottom left) the Martin Ryerson House, 4851 S. Drexel Blvd. (1887; Treat and Foltz), located in the Kenwood Chicago Landmark District, and (bottom right) a triple house at 4449 through 4453 S. Ellis (c. 1890), located in the North Kenwood Chicago Landmark District.



**Besides the Kenwood United Church of Christ, two significant Richardsonian Romanesque-style churches in Chicago are (top) the Metropolitan Apostolic Community Church, 4100 S. King Dr. (1890; John T. Long), an individual Chicago Landmark, and (bottom) the Church of the Epiphany, 201 S. Ashland Blvd. (1885; Burling and Whitehouse), located in the Jackson Boulevard Chicago Landmark District.**

Henry Hobson Richardson. Richardson's Trinity Church, located in Boston's Back Bay neighborhood and completed in 1877, was a Romanesque Revival masterpiece and encouraged many religious congregations to seek similar designs for their own church buildings. Other buildings designed by Richardson over the next decade, including a series of libraries in Massachusetts and the Allegheny County Courthouse in Pittsburgh, Pennsylvania, encouraged the spreading popularity of Richardson's variation of the Romanesque Revival style, commonly known as the Richardsonian Romanesque.

The Richardsonian Romanesque architectural style made a significant impact on architecture in the Midwest and Chicago during the last two decades of the nineteenth century. From roughly 1885 to 1900, in Chicago alone hundreds of public and private buildings were built in this style. These included three Chicago structures actually built by Richardson, based in Brookline, Massachusetts: the Marshall Field Wholesale Store (1885-87, demolished), the Franklin MacVeagh House (1885-86, demolished), and the John J. Glessner House (1886-87), a Chicago Landmark and a National Historic Landmark—but Chicago architects knew Richardson's work well through architectural publications as well as these few Chicago commissions.

In Chicago, the Richardsonian Romanesque style was used for a number of public buildings such as schools, cultural institutions and monuments. Among the best known are: the Auditorium Building (1886-90); the former Chicago Historical Society Building (1890-95); and the Armour Institute Main Building (1891-93), all Chicago Landmarks; and the base of the Ulysses S. Grant Memorial in Lincoln Park (1886-91). The style was used for hundreds of private residences, both free-standing houses and row houses, as well as having influenced Chicago's distinctive graystone two- and three-flats, many of which utilize rough-textured limestone walls and squat porch columns that are vernacular expressions of forms and details used for earlier, more high-style Richardsonian Romanesque buildings.

The visual grandeur and sense of permanence of the Richardsonian Romanesque style was especially attractive to church congregations building during the 1880s and 1890s. Two Chicago religious buildings in the style include the Metropolitan Apostolic Community Church at 4100 S. King Dr. (1891; an individually-designated Chicago Landmark) and the Church of the Epiphany (1885; within the Jackson Boulevard Chicago Landmark District). Both churches are similar to the Kenwood United Church of Christ with their rough-rusticated stone exteriors, corner bell towers, round-arched entrances and windows, and carved foliate ornament.

## Architects William W. Boyington, Henry B. Wheelock, and Chatten and Hammond

The Kenwood United Church of Christ is a rare-surviving work by Chicago architect William W. Boyington, working in association with Henry B. Wheelock, while the building's 1924 gymnasium wing was designed by Chatten and Hammond.

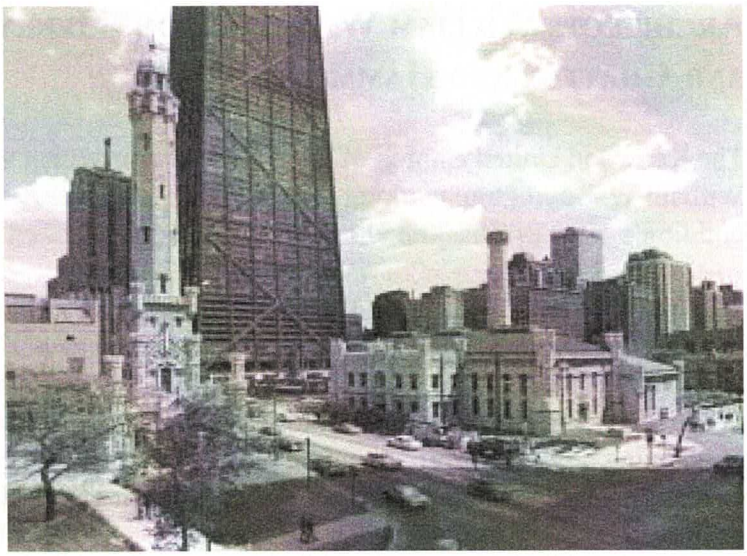
**William Warren Boyington (1818-1898)** was one of Chicago's most prominent nineteenth-century architects, generally credited as one of Chicago's earliest professional architects, second only to John Mills Van Osdel. During his more than forty-year practice in Chicago, from 1853 until his death in 1898, Boyington designed many of the burgeoning city's most prominent buildings, including many early churches, hotels, educational buildings, railroad stations, and commercial buildings. His visually-dramatic designs, which incorporated such architectural styles as castellated Gothic, Romanesque, Italianate, and Second Empire, exemplified the eclecticism of Victorian architecture at its height.

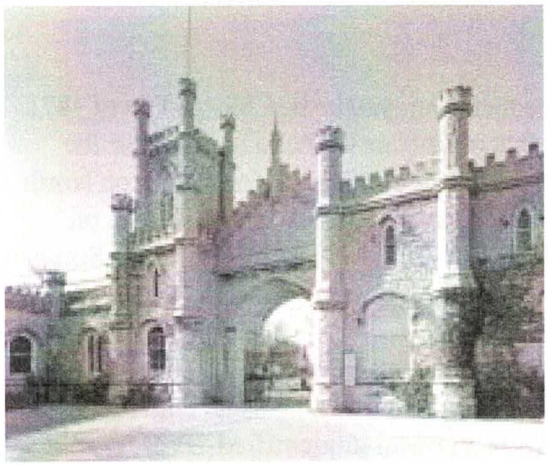
Almost all of Boyington's Chicago buildings were either destroyed in the Chicago Fire of 1871 or were subsequently lost to redevelopment. Four that remain are Chicago Landmarks: the iconic Old Chicago Water Tower (1866) and the associated Pumping Station (1869) on North Michigan Ave., the Rosehill Cemetery Gatehouse (1864) at 5800 N. Ravenswood Ave. on Chicago's North Side, and.the Soldier's Home (1866) on 739 E. 35th St. on Chicago's South Side.

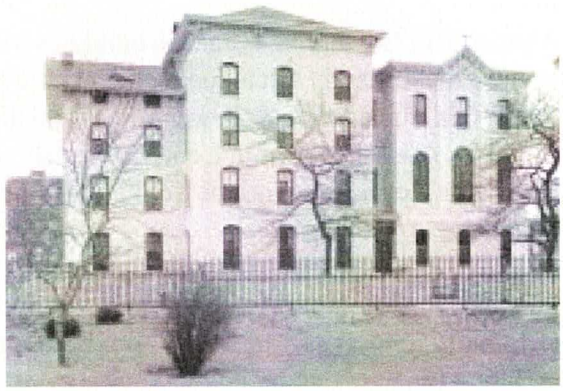
William W. Boyington was born in Southwick, Massachusetts, on July 22, 1818. Originally trained as a carpenter, Boyington received further training as an engineer and architect in the office of a New York City architect run by an unidentified "Professor Stone." In 1850 he was elected to the Massachusetts state legislature, where he chaired the Committee on Public Buildings.

A series of professional setbacks, including two successive fires that wiped out his architectural and construction business in Massachusetts, combined with opportunities that he perceived for architects in Chicago, led Boyington to move west to the rapidly-growing city, arriving in 1853. Over the course of the next forty years, he became one of Chicago's leading architects, designing dozens of buildings, including churches, schools, office buildings and commercial blocks, hotels, railroad stations, and residential buildings in a range of architectural styles.

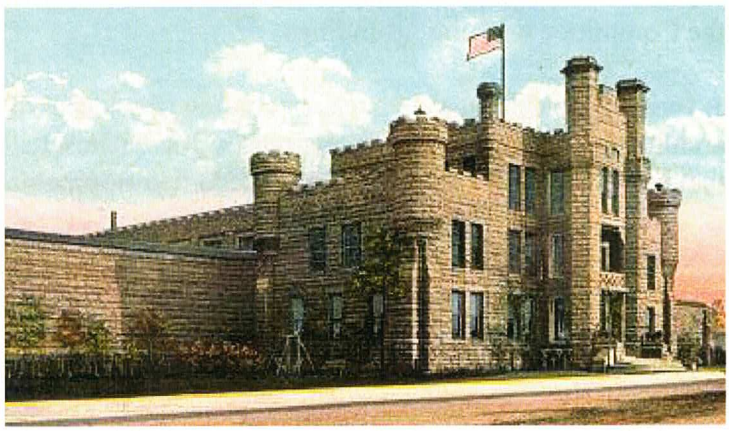
He was considered the foremost local practitioner in the field of church design, receiving commissions for several prominent church buildings, including the First Baptist Church (1853), First Universalist Church (1856), First Presbyterian Church (1856), North Presbyterian Church (1861), Methodist Episcopal Church (before 1862), Fifth Baptist Church (1866), and Wabash Avenue Methodist Church (before 1868), all of which were destroyed in the Chicago Fire of 1871.



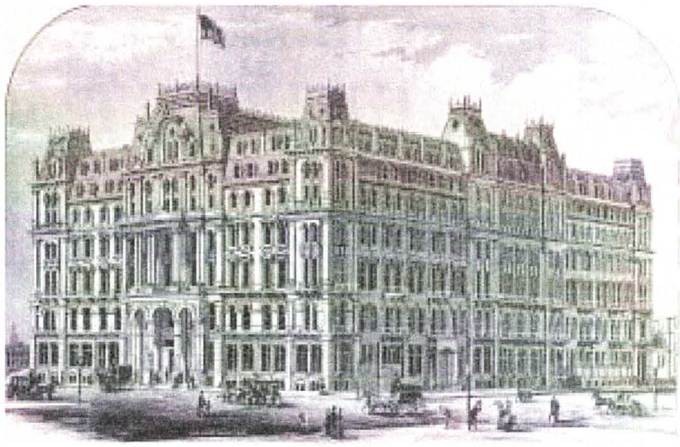


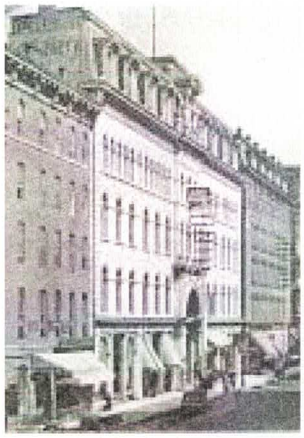


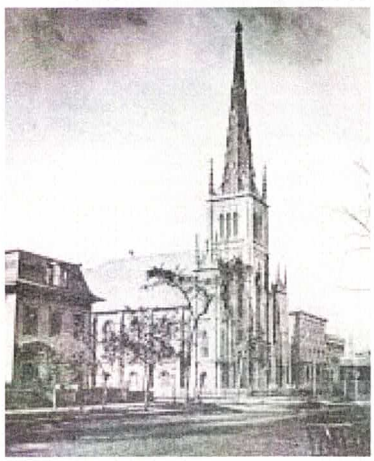
**Top left: William W. Boyington, the architect of the Kenwood United Church of Christ (working with Henry B. Wheelock), was one of Chicago's earliest important architects. Four of his buildings are designated Chicago Landmarks: (top right) the Old Chicago Water Tower (1866) and the associated Pumping Station (1869) on North Michigan Ave.; (middle left) the Rosehill Cemetery Gatehouse (1864) at 5800 N. Ravenswood Ave.; and (middle right) the Soldier's Home (1866) at 739 E. 35th St.**

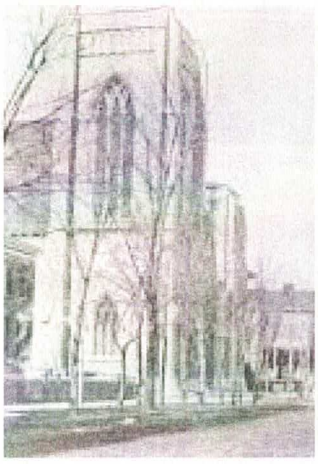


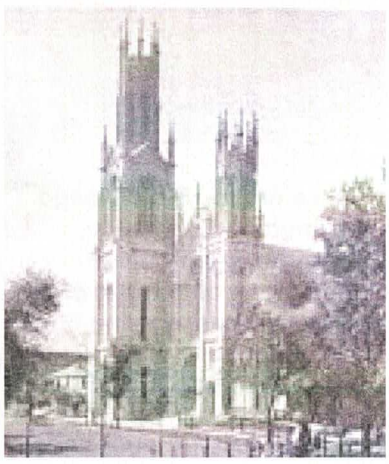
**One of Boyington's most significant buildings elsewhere in Illinois is the Illinois State Penitentiary in Joliet. Built in 1857, it utilizes the same type of materials (Joliet limestone) and architectural style (castellated Gothic) as the Old Chicago Water Tower, Pumping Station, and Rosehill Cemetery Gatehouse.**





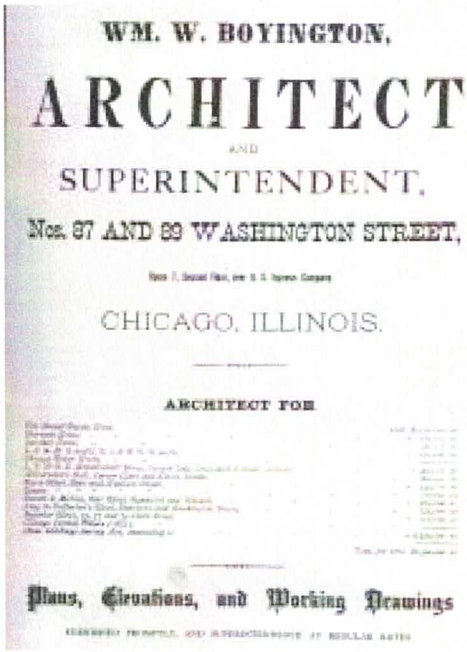






**Boyington was one of Chicago's most important and prolific architects in the 1850s and 1860s, designing educational buildings, hotels, theaters, residential buildings and churches. Representative buildings include: (top left) buildings for the first University of Chicago (1859-1865); (top right) the Grand Pacific Hotel (1871); (middle left) Crosby's Opera House (1865); and the row houses that comprised Terrace Row (1857).**

**Boyington was especially knowned for his church architecture, designing for most of Chicago's Protestant denominations. Examples include: (bottom left to right) First Universalist Church (1856); First Baptist Church (1853); and First Presbyterian Church (1856). All of these buildings were destroyed, most in the Chicago Fire of 1871.**


WM. W. BOYINGTON,

ARCHITECT

AND

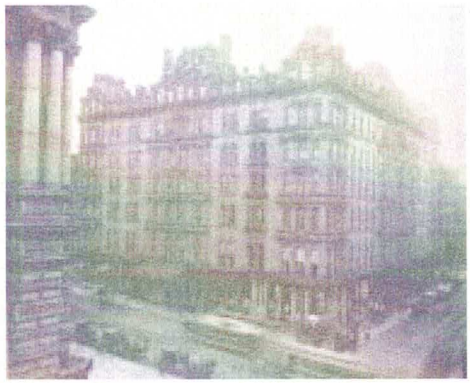
SUPERINTENDENT,

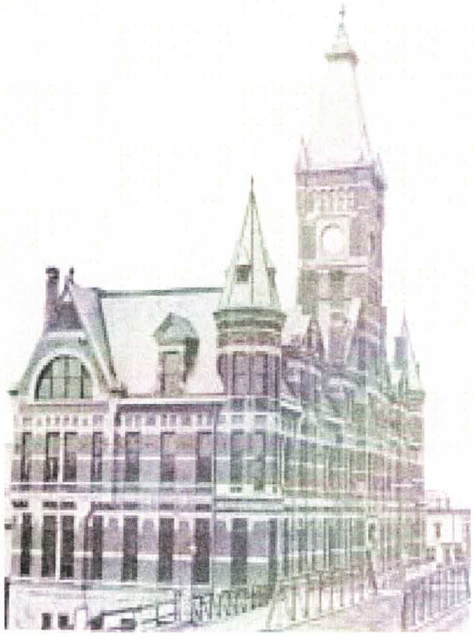
Nos. 87 AND 89 WASHINGTON STREET,

CHICAGO, ILLINOIS.

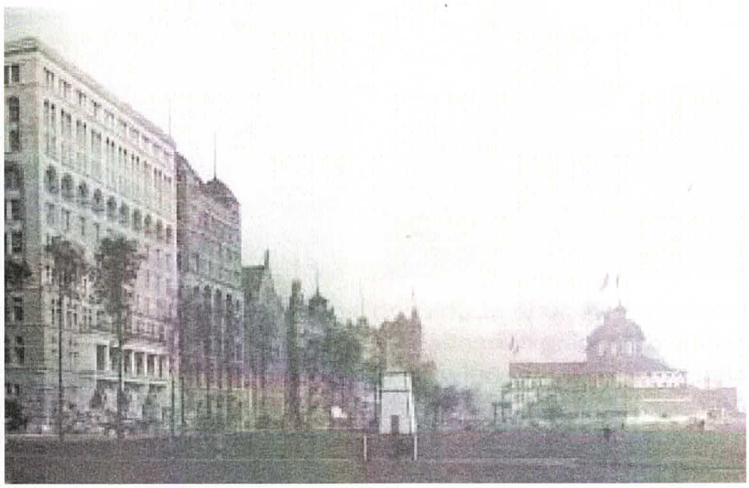
ARCHITECT FOR

Plans, Elevations, and Working Drawings





In the wake of the 1871 Chicago Fire, Boyington remained an important Chicago architect, rebuilding many of his own prior commissions while working on new ones. (Top left): A flyer from Boyington's office touting his building achievements in1872. Representative buildings built in the years following the Fire include: (top right) the Sherman House hotel (1872), which replaced the 1859 hotel of the same name by Boyington; (middle left) the Van Buren St. Depot (1872) and (middle right) the Wells St. Depot (1881). All of these buildings have been demolished.



Boyington designed a domed building (1873) for the Chicago Interstate Industrial Exposition that stood until 1891, when it was razed for the construction of the Art Institute of Chicago.

Boyington was also a recognized expert on hotel architecture, designing many in Chicago and throughout the Midwest, and as far away as Denver and Montreal, Canada. A few of his early hotels in Chicago include the Massasoit House (1857), Metropolitan Hotel (1857) and Sherman House (1859). Outside Chicago, hotels designed by Boyington include the Newhall House in Milwaukee (before 1862), the Windsor Hotel in Montreal (c. 1870s); the Grand Hotel in Pueblo, Colorado (c. 1870s), the Windsor Hotel in Denver (c. 1870s).

A number of train stations were designed by Boyington as well. Chicago stations include the Van Buren Street Depot (1872); the Union Passenger station (1881); and the Wells St. Depot (1881), all demolished. Boyington also designed the Union Station in Cincinnati (1881).

Boyington designed a number of other prominent Chicago buildings, including three buildings (1859, 1863, 1865) for the original University of Chicago, a short-lived educational institution located at E. 34th St. and S. Cottage Grove Ave. He also designed, among many other buildings, Terrace Row, a finely-detailed row of houses on the Chicago lakefront at Michigan Ave. and Van Buren St. (1857); a convention hall for the 1864 Democratic National Convention (1864); Crosby's Opera House (1865); the Academy of Sciences (before 1867); Rush Medical College (before 1867), and Masonic Hall (before 1871). All of these have been demolished.

Outside of Chicago, one especially prominent Illinois building by Boyington (working in collaboration with architect Otis L. Wheelock) was the State Penitentiary (1857) in Joliet, with its butter-yellow Joliet limestone exterior and Gothic Revival architectural forms and details. Boyington also collaborated on the Illinois State Capitol (1868-88) in Springfield. Other Illinois buildings include the Second Baptist Church in Quincy (before 1862); Lombard University in Galesburg (before 1862); and Second Presbyterian Church in Peoria (c. 1880).

After the Chicago Fire of 1871, Boyington was active in rebuilding damaged and destroyed Chicago buildings. He rebuilt many of his earlier designs, including the Sherman House. He also designed the Grand Pacific Hotel (1873); a building for the Chicago Interstate Industrial Exposition (1873) that stood at Michigan & Adams; and the Gardner House hotel (1872). The Bowen Building (1873), located at the southeast corner of State and Madison, housed the Schlesinger & Mayer department store until its demolition and replacement by a 1903 building designed by Louis Sullivan. All of these buildings by Boyington have been demolished.

One of his most prominent post-Fire commissions was the Chicago Board of Trade Building (1885; demolished in 1928), a 10-story granite building topped by a 300-foot tower that stood at the foot of LaSalle Street where the current Chicago Board of Trade Building now stands. For this massive building, Boyington employed a "floating foundation" of timbers in concrete. He had long experimented with foundations, and was instrumental in introducing improved technology and fireproofing practices to Chicago's architecture.

**Two of Boyington's most important commissions in the 1880s and 1890s were (top) the Chicago Board of Trade Building (1885) at the foot of S. LaSalle Street at Jackson; and (right) the Columbus Memorial Building (1892), located on the southeast corner of State and Washington. The Board of Trade was demolished in 1928 for the current Holabird and Root-designed building, while an Old Navy store occupies the site of the Columbus Memorial Building.**

Boyington also had a hand in shaping the "White City" of the 1893 Columbian Exposition with his design for the Beaux Arts-style Illinois State Building, which featured a monumental central dome. Other buildings of the 1880s and early 1890s include the Royal Insurance Building (1882); the Hahnemann Medical College and Hospital (1892); and the Columbus Memorial Building (1892). All have been demolished.

Boyington served as the first president of the Chicago Chapter of the American Institute of Architects, organized in 1870. He moved to the North Shore suburb of Highland Park after his Chicago home was destroyed in an 1874 fire, and he was soon elected the town's mayor.

Boyington died on October 16, 1898, at the age of 80 and is buried at Rosehill Cemetery. In his obituary, published in the November 1898, issue of the *Inland Architect*, architect P.B. Wight reported, "The statement he is said to have once made, that if all the buildings he had planned were placed in a row, they would reach from Chicago to Highland Park, a distance of about 25 miles, was probably no exaggeration."

*Henry B. Wheelock*

Boyington's associate in the design of the Kenwood United Church of Christ, **Henry Bergen Wheelock (1861-1934),** was born in Galesburg, Illinois. His parents died when he was young, and he was adopted by Chicago architect Otis L. Wheelock, who collaborated with Boyington during the 1850 and 1860s, most notably in the design for the State Penitentiary in Joliet.

The younger Wheelock studied at the University of Michigan before returning to work in his father's architectural office. He inherited the practice upon the elder Wheelock's death. During his career, the younger Wheelock advocated for the state licensure of architects, and he served for many years on the Illinois Board of Architectural Examiners. He also was active in the establishment of the Chicago Architectural Club and the Illinois Society of Architects.

Wheelock designed many residences in Chicago and its suburbs. He also was the architect for the Western Methodist Book Concern Building in Chicago (1899; demolished) and Covenant Methodist Church in Evanston.

*Chatten and Hammond*

The 1924 gymnasium wing of the Kenwood United Church of Christ was designed by the Chicago architectural firm of Chatten and Hammond. **Melville Clarke Chatten (1873-1957)** graduated from the architecture school at the University of Illinois in 1896, while **Charles Herrick Hammond (1882-1969)** received his architecture degree from the Armour Institute of Technology (now the Illinois Institute of Technology) in 1904. Both subseuqently studied at the Ecole des Beaux-Arts in Paris. Chatten then worked for the architectural firm of Frost & Granger from 1899 to 1905 before joining Hammond in partnership.

**Right: The Western Methodist Book Concern Building, built at 12-14 W. Washington St. in 1899 (demolished), is the best-known Chicago building by Henry B. Wheelock, who was associated with Boyington in the design of the Kenwood United Church of Christ.**

**Bottom: Chatten and Hammond, who designed the Kenwood United Church of Christ gymnasium wing, also designed the Thompson and Taylor Spice Co. Building at 500 W. Cermak Rd. (1911), located in the Cermak Road Bridge Chicago Landmark District.**

Buildings designed by the firm include the Thomson & Taylor Spice Co. Building at 500 W. Cermak Rd. (1911; a contributing building in the Cermak Road Bridge Chicago Landmark District). The firm also designed the Columbus Park Refectory (1922) and the Illinois National Guard Armory in Humboldt Park (1940). Hammond served as president of the American Institute of Architects from 1928 to 1930 and was Supervising Architect of the State of Illinois from 1929 to 1936.

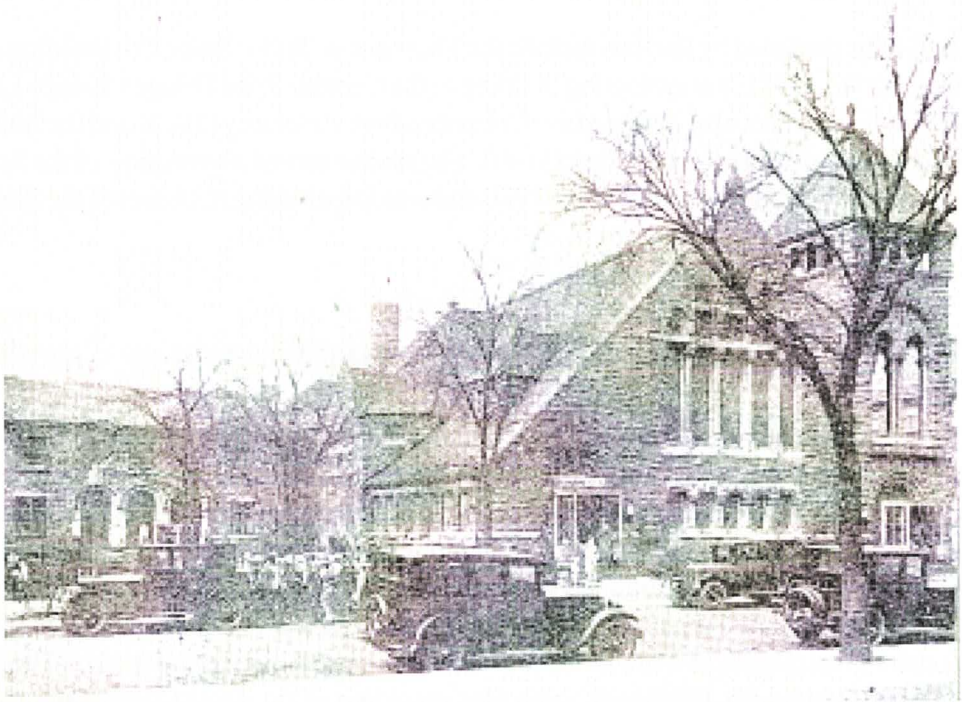
## Later Years of the Kenwood United Church of Christ

Within a decade of its completion, the Kenwood Evangelical Church had several hundred members and was an important religious institution in the Kenwood neighborhood. Many prominent Chicagoans belonged to the church, including John G. Shedd, president of the Marshall Field & Co.department store and the benefactor of the Shedd Aquarium. Others included Ernest John Magerstadt, a coal merchant and Cook County politician who commissioned architect George Maher to design a Prairie-style house three blocks south of the church at 4930 S. Greenwood Ave.; prominent meat packer Thomas Wilson; and lawyer Charles Hitchcock, who was president of the State Constitutional Convention of 1870 and Cook County Commissioner from 1872 to 1876.

Not all noteworthy church members were wealthy, however. Famed Illinois poet Edgar Lee Masters lived in the Kenwood neighborhood and attended the church while writing *Spoon River Anthology*, considered his masterwork. Several architects of note also attended the church, including Lewis W. Riddle and William Fellows, a partner with George Nimmons in the design of the Sears Roebuck and Co. complex in Chicago's North Lawndale community.

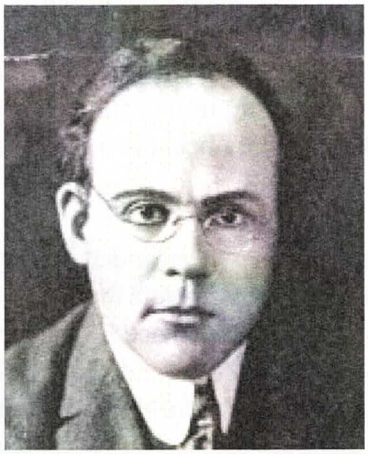
By the 1920s, the northern half of the Kenwood community area—north of 47th Street and including the Kenwood United Church of Christ—was beginning to undergo economic and social changes that would greatly affect the church. The construction of a Kenwood branch of Chicago's elevated railway system in 1907, with a terminus at 42nd Pl. and Oakenwald Ave., encouraged the redevelopment of north Kenwood with apartment buildings replacing earlier single-family houses, and many of the neighborhood's more prosperous families left, including many Kenwood Evangelical Church members. By the 1930s, African-Americans were moving into north Kenwood, a demographic trend that quickened after World War II as the area became a lower-income, largely African-American neighborhood.

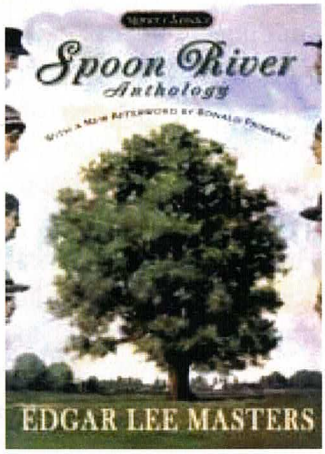
The Kenwood Evangelical Church formally disbanded in 1954. However, the congregation deeded the church building to a sister congregation, the Kenwood-Ellis Community Church, which had been sharing the building with Kenwood Evangelical for several years. Led by Rev. George Nishimoto, Kenwood-Ellis had been founded in 1948 to serve Japanese-Americans that lived in the neighborhood as a result of World War II-era relocations. Kenwood-Ellis was a mission of the Evangelical and Reformed Church. This denomination joined with the



Top: A view of the Kenwood United Church of Christ in 1935 (the fiftieth anniversary of the church's founding).

Two prominent members of the Kenwood United Church of Christ during its early history: (middle left) John G. Shedd, president of Marshall Field & Co. and the benefactor of the Shedd Aquarium; and (middle right) meat-packing executive Thomas Wilson.






Bottom: Poet Edgar Lee Masters attended the church while living in the Kenwood neighborhood during the period when he wrote his masterwork, *Spoon River Anthology*.

During the early 1950s, the older Kenwood Evangelical Church shared the building with the Kenwood-Ellis Community Church, which served Japanese-American residents that had been relocated to the Kenwood neighborhood as part of World War II-era relocations. Left: Rev. George Nishimoto (right), pastor of the Kenwood-Ellis Community Church, and his associate pastor, Rev. Elver Hoefer.

Bottom: A Chicago Tribune article from 1962 about the Kenwood United Church of Christ (at the time known as the Kenwood-Ellis United Church of Christ). In the years following World War II, the church was an important institutional anchor for the North Kenwood community, which was undergoing significant economic and demographic change.

# *Church Is a Solid Rock in Sea of Change*

## Mark 75 Years in Kenwood

BY MARY HUFF

The gray stone church at the corner of 46th street and Greenwood avenue has weathered neighborhood change and upheaval for nearly half of its 75 years.

When the Kenwood-Ellis United Church of Christ was in its youth, it was surrounded by grand old homes in an upper middle-class residential section.

### Church Marks 75 Years

Today, many of those homes are deteriorating. The North Kenwood area, built for 18,000 residents, has swelled to more than 50,000.

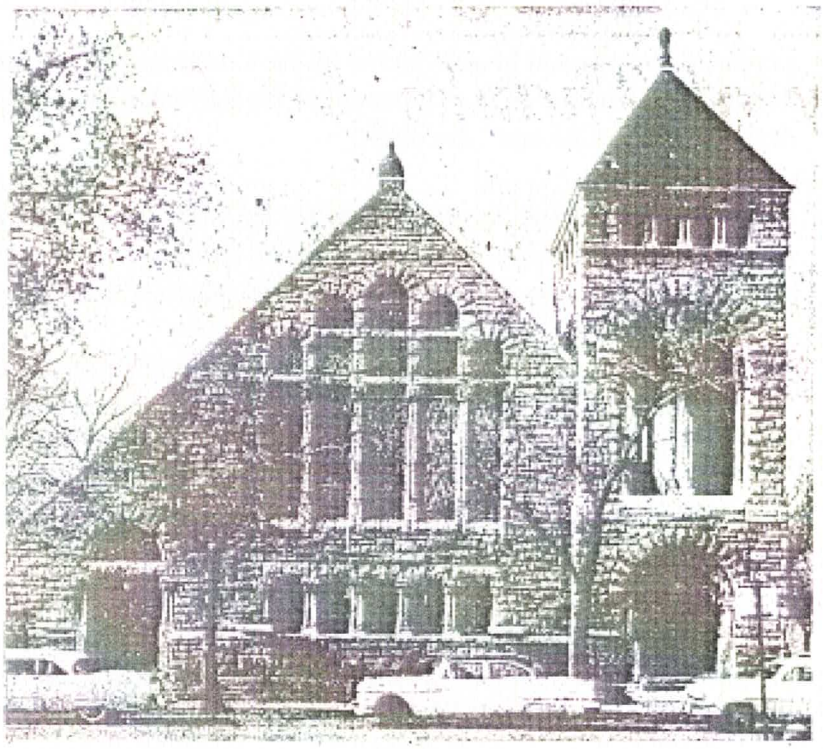
The church will mark the 75th anniversary of its founding from 3 to 7 p. m. today with a tea and open house.

When the church was built, North Kenwood had an upper middle-class white population. Shortly before World War II, many moved to the suburbs.

### Open Japanese Center

After the war the area became a neighborhood for the relocation of Japanese-Americans. They moved away in the 1950s, and North Kenwood became a lower-income Negro neighborhood.

In 1952 the building that ad-



Kenwood-Ellis United Church of Christ, 4608 Greenwood av., marking 75th anniversary of its founding at tea and open house from 3 to 7 p. m. today, has survived neighborhood change and upheaval in the area it serves as church and community center.

Congregational Christian Church in 1957 to form the United Church of Christ, and the Chicago church subsequently became the Kenwood United Church of Christ.

Over the last five decades, the Kenwood United Church of Church has had a strong social-service component to its mission and neighborhood outreach. Under the leadership of longtime pastor Rev. Leroy Sanders, the Kenwood United Church of Christ has been an important social-service provider to the north Kenwood community with a soup kitchen, medical clinic, computer-learning center, and other services.

The Kenwood United Church of Christ was rated "orange" in the Chicago Historic Resources Survey. It was individually listed on the National Register of Historic Places in 1991 and is a contributing building in the North Kenwood Chicago Landmark District.

## Criteria for Designation

According to the Municipal Code of Chicago (Sect 2-120-620 and -630), the Commission on Chicago Landmarks has the authority to make a preliminary recommendation of landmark designation for an area, district, place, building, structure, work of art or other object with the City of Chicago if the Commission determines it meets two or more of the stated "criteria for designation," as well as possesses sufficient historic design integrity to convey its significance.

The following should be considered by the Commission on Chicago Landmarks in determining whether to recommend that the Kenwood United Church of Christ be designated as a Chicago Landmark.

### *Criterion 1: Value as an Example of City, State or National Heritage*

*Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.*

- The Kenwood United Church of Christ exemplifies the important role that churches and other religious institutions played in the history and development of Chicago's neighborhoods in the late nineteenth and early twentieth centuries. The building specifically exemplifies the history of the Kenwood neighborhood and the importance of the Kenwood United Church of Christ as an important institutional anchor for the neighborhood since its founding in 1885.

### *Criterion 4: Exemplary Architecture*

*Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, detail, materials or craftsmanship.*

- The Kenwood United Church of Christ is an excellent example of the Richardsonian Romanesque style as used for a church building. The style grew from the work of nationally-renowned architect Henry H. Richardson and was very

popular in the United States in the 1880s and 1890s. The building exemplifies the style with its boldly-articulated overall form; great sense of mass and scale from the use of boldly-rusticated and -textured granite and sandstone; corner bell tower; round-arched doors, windows, and bell-tower openings; and the use of ornamental forms and details distinctive to the style, including squat stone columns with medieval-influenced foliate capitals and foliate lunettes over entrances.

- The building exhibits fine craftsmanship and detailing in stone with its rough-textured gray granite and buff sandstone exterior, finely-carved foliate column capitals, and carved lunettes above the church's main entrances.

- The building's main interior spaces, including a pair of outer vestibules, an inner vestibule with stairs leading to the sanctuary balcony, and church sanctuary and balcony, are all finely-designed and detailed spaces. The church sanctuary and balcony is a grandly-scaled and handsomely-detailed interior space, with a boldly-detailed wood-truss ceiling and Romanesque-style detailing, including a arcaded opening ornamented with foliate capitals that provides passage between the sanctuary and the church's inner vestibule. Wood wainscoting and other wood trim ornament the vestibules, while similar wood paneling ornaments the front edge of the balcony. Similar wood paneling and trim ornaments the front of the sanctuary as well. Many sanctuary windows retain historic stained glass.

- The 1924 gymnasium wing is a visually-understated, yet handsome, variation on the Romanesque Revival architectural style with a trio of doors set within gray-limestone round arches.

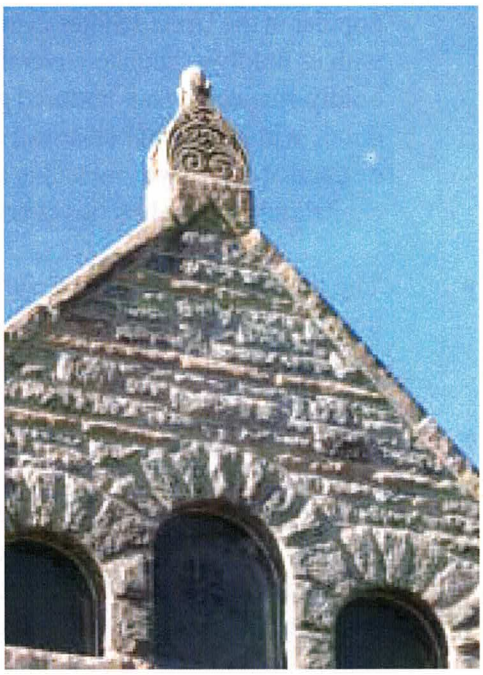
### *Criterion 5: Work of Significant Architect or Designer*

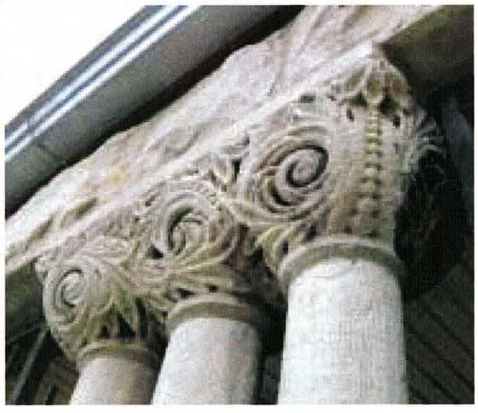
*Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, the State of Illinois, or the United States.*

- William W. Boyington, working with Henry B. Wheelock, designed the Kenwood United Church of Christ and is one of Chicago's most significant nineteenth-century architects, designing dozens of buildings in the city between 1853 and his death in 1898.

- Due to the Chicago Fire of 1871 as well as the tremendous growth and development of the city in general during the late nineteenth and early twentieth centuries, few buildings by Boyington remain in Chicago. Four are designated Chicago Landmarks, including the Old Chicago Water Tower; the adjacent Pumping Station; the Rosehill Cemetery Gatehouse, and the Soldier's Home. The Kenwood United Church of Christ is one of the best remaining buildings designed by Boyington in Chicago.

- Boyington also designed many of Chicago's most important church, hotel, and institutional buildings in the 1850s and 1860s, including the First Baptist Church,





**Exterior stone details of the Kenwood United Church of Christ, including (clockwise from top left) the corner bell tower, the foliate-detailed finial atop the front gable, foliate capitals, and a window row with paired columns with foliate capitals.**

First Presbyterian Church, the Sherman House and Massaquoit Hotel, and buildings for the first University of Chicago; as well as many significant Chicago buildings in the 1870s, 1880s and 1890s, including an early Chicago Board of Trade Building, the Grand Pacific Hotel, the Wells Street Railroad Depot, the Columbus Memorial Building, and the Illinois State Pavilion at the 1893 World's Columbian Exposition.

- Boyington was one of Chicago's earliest architects and was a leader in the formation of the Chicago chapter of the American Institute of Architects in 1870, serving as its first president.

### *Integrity Criteria*

*The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architecture or aesthetic value.*

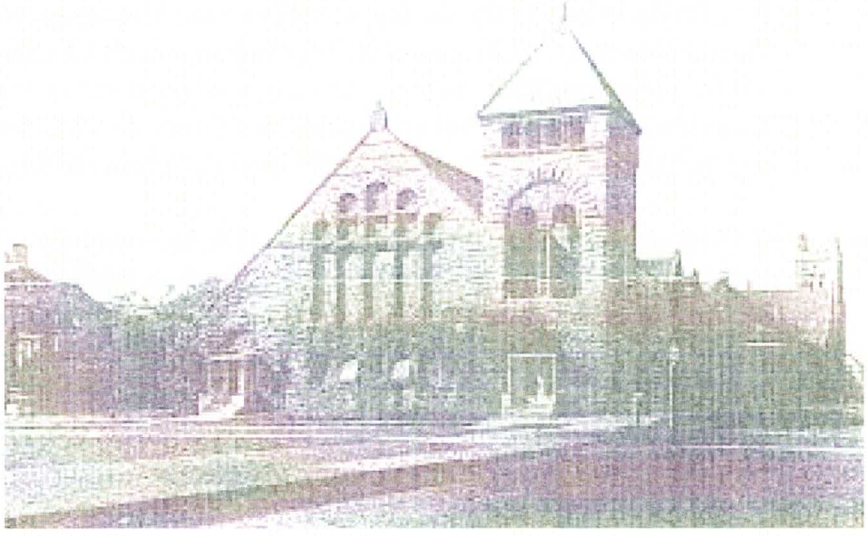
The Kenwood United Church of Christ retains excellent physical integrity, on both its exterior and interior, displayed through its historic location, overall design, historic materials, details and ornamentation. The building retains its historic gray-granite and buff-sandstone walls and exterior stone detailing. The church sanctuary interior, with its associated entrance vestibules and balcony, retains its historic spatial volume, Romanesque-style ornament, historic wood trim, and character-defining wood-truss ceiling. Many historic stained-glass windows remain in place as well. The exterior of the 1924 gymnasium wing retains its red-brick walls and gray-limestone trim, including round-arched door surrounds.

Changes to the Kenwood United Church of Christ's exterior are minor and include replacement exterior doors leading to the sanctuary vestibules and a replacement red-asphalt roof. The bell-tower entrance door facing E. 46th Street has been boarded up. Protective glazing covers the building's stained-glass windows. A number of sanctuary windows have translucent glass replacing missing historic stained glass. The gymnasium wing entrance has replacement doors and glass-block sidelights. As a whole, these changes are minor and reversible, and they do not detract from the building's ability to convey its exceptional historical and architectural value.

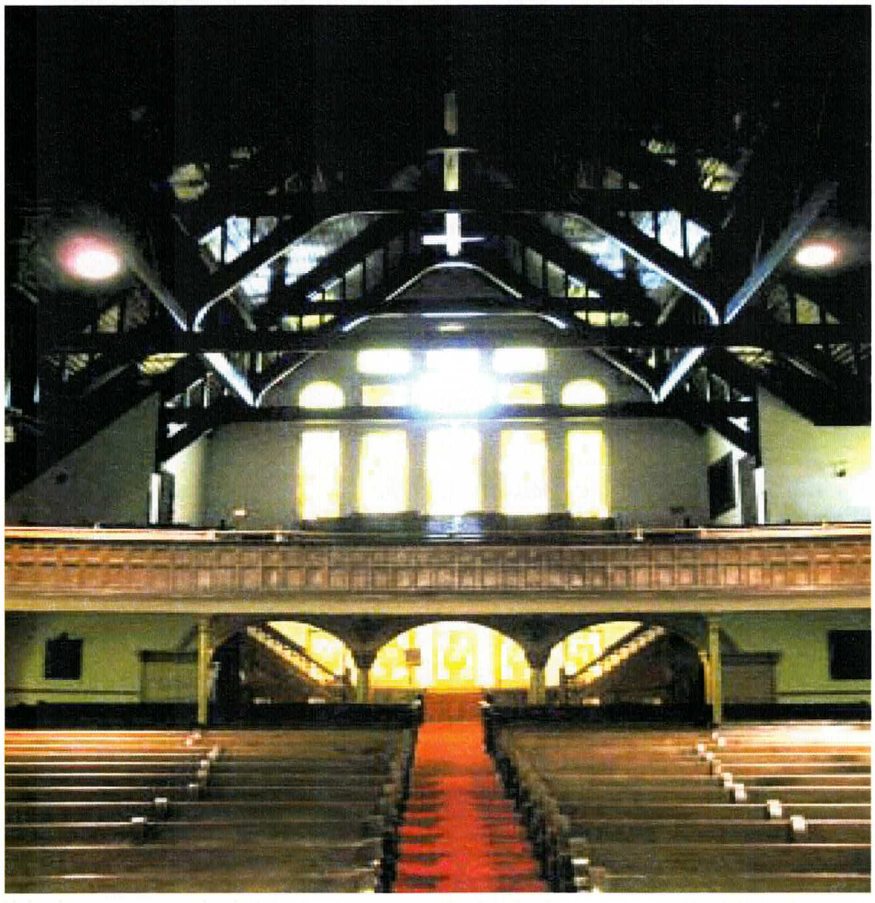
## Significant Historical and Architectural Features

Whenever a building, structure, object, or district is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based upon its evaluation of the Kenwood United Church of Christ, the Commission staff recommends that the significant features be identified as follows:



**The Kenwood United Church of Christ has excellent historic design integrity. Views of the building's exterior from: (top) 1908; (middle) 1991; and (bottom) 2010.**



**The church sanctuary also retains fine historic integrity. Top: A view towards the pulpit, 1991. Bottom: A view towards the balcony, 2010.**

- All exterior elevations, including rooflines, of the church building, including its attached rear Sunday school wing;
- The following major historic interior spaces of the church building in their entirety:
  - the first-floor outer and inner church vestibules opening into the sanctuary, including staircases leading from the first floor to the sanctuary balcony; and
  - the sanctuary interior, including the auditorium and balcony; and
- All exterior elevations, including rooflines, of the 1924 gymnasium wing.

The significant features of the church building's interior spaces include, but are not limited to, the overall historic spatial volume; historic decorative wall, floor, and ceiling materials, finishes and ornamentation, including but not limited to the trusses and decorative woodwork; and other historic decorative features.

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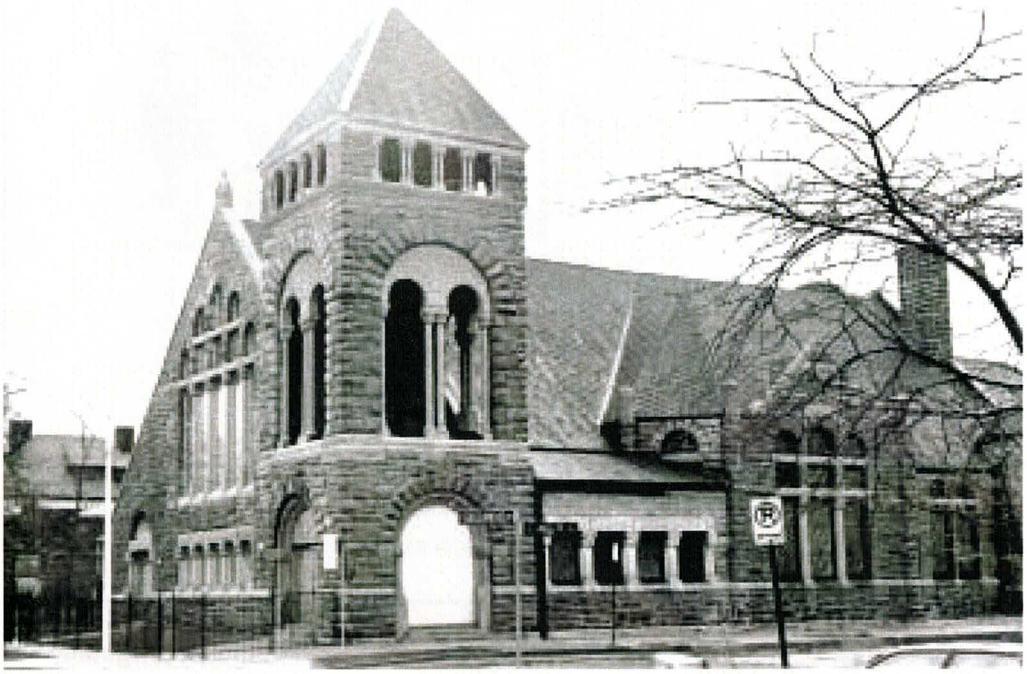
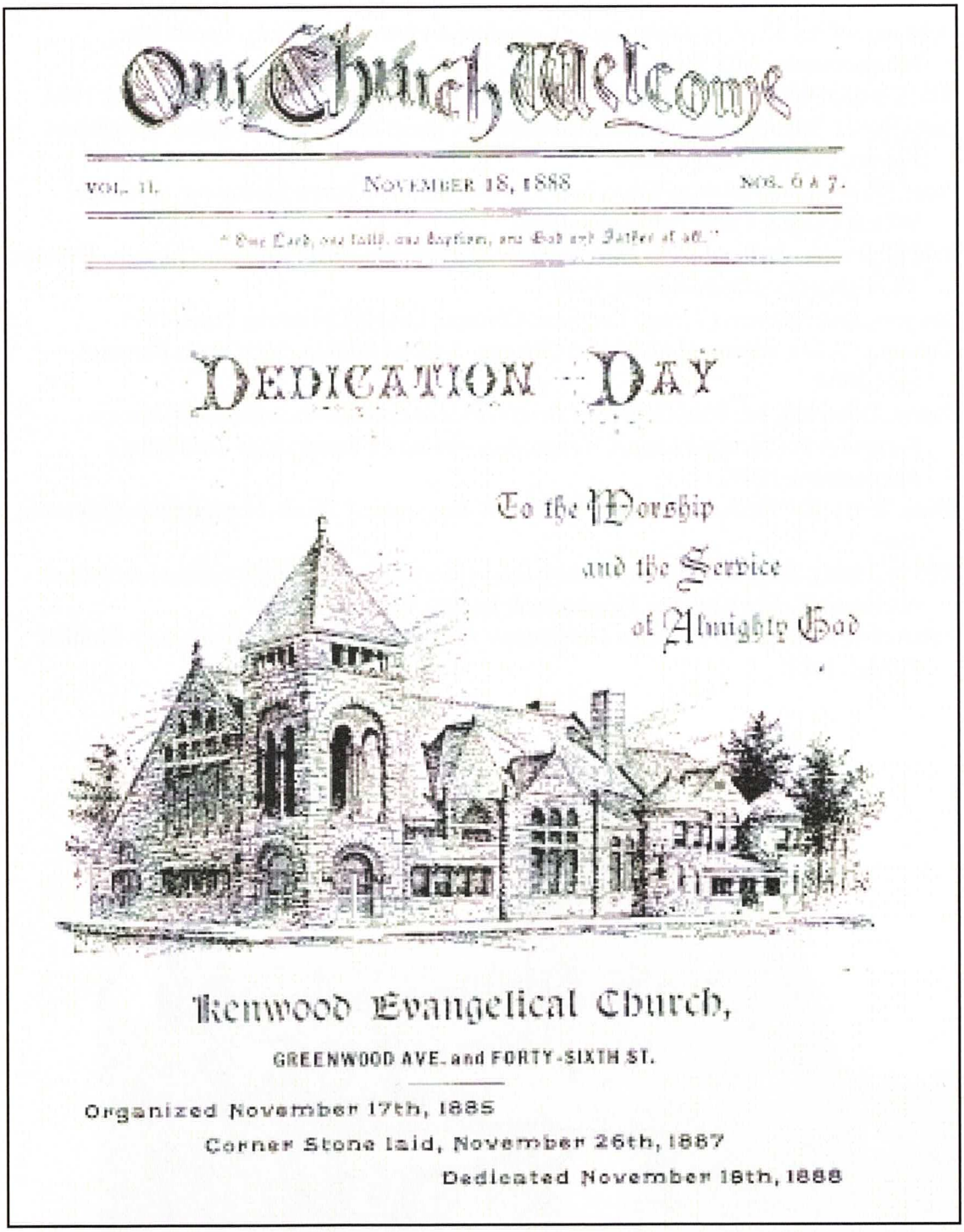


**A photograph of the church building in 1991 when it was individually listed on the National Register of Historic Places. The building, including its rear Sunday school and gymnasium wings, is also located in the North Kenwood Chicago Landmark District.**


Our Church Welcome
VOL. II. NOVEMBER 18, 1888 NOS. 6 & 7.
"One Lord, one faith, one baptism, one God and Father of all."
DEDICATION DAY
To the Worship
and the Service
of Almighty God
Kenwood Evangelical Church,
GREENWOOD AVE. and FORTY-SIXTH ST.
Organized November 17th, 1885
Corner Stone laid, November 26th, 1887
Dedicated November 18th, 1888

**The cover of the dedication booklet for the Kenwood United Church of Christ (originally known as the Kenwood Evangelical Church), November 18, 1888.**

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Historic Preservation Division: pp. 3, 6, 7, 8, 10 (top & bottom left), 11, 12 (top & bottom right), 17 (top), 26 (bottom), 32 (top right & bottom), 34 (bottom).
"Our Church Messenger: The Kenwood Church, 1935:" pp. 5 (top), 28 (top).
*Hyde Park Houses*: p. 5 (middle left).
*The Graphic*: p. 5 (bottom).
Courtesy Bailey Edward Architecture: pp. 10 (bottom right), 12 (bottom left), 32 (top left & middle), 35 (bottom).
*H. H. Richardson: Complete Architectural Works*: pp. 14 (top & bottom), 15 (bottom).
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*Lost Chicago*: pp. 16 (top right), 21 (top left & right, middle left & right), 22 (top right), 22 (bottom).
Miscellaneous internet sites: pp. 17 (bottom), 20 (bottom), 28 (bottom left & right).
*Chicago and its Makers*: pp. 20 (top left), 24, 28 (middle left & right).
*Constructing Chicago*: p. 21 (bottom left, middle & right).
*Chicago Architecture, 1872-1922*: p. 22 (top left).
*Guide to Chicago's Train Stations*: p. 22 (middle left & right).
*Wild Onions*: p. 26 (top).
"East and West Meet Daily in South Side Center:" p. 29 (top).
"Church is a Solid Rock in Sea of Change:" p. 29 (bottom).
HAARGIS, Illinois Historic Preservation Agency: pp. 29 (bottom), 34 (middle), 35 (top).
"Our Church Welcome," December 13, 1908: p. 34 (top).
"Our Church Welcome," November 18, 1888: p. 38.

*The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. It is responsible for recommending to the City Council that areas, districts, places, buildings, structures, work of arts or other objects in the City of Chicago be designated as Chicago Landmarks, which protects them by law. The Commission is staffed by the Chicago Department of Housing and Economic Development, 33 North LaSalle Street, Room 1600, Chicago, IL 60602; (312-744-3200) phone; (312-744-2958) TTY; (312-744-9140) fax, web site: www.cityofchicago.org/landmarks*

*This Preliminary Summary of Information is subject to possible revision and amendment during the designation process. Only language contained within the City Council's final landmark designation ordinance should be regarded as final.*